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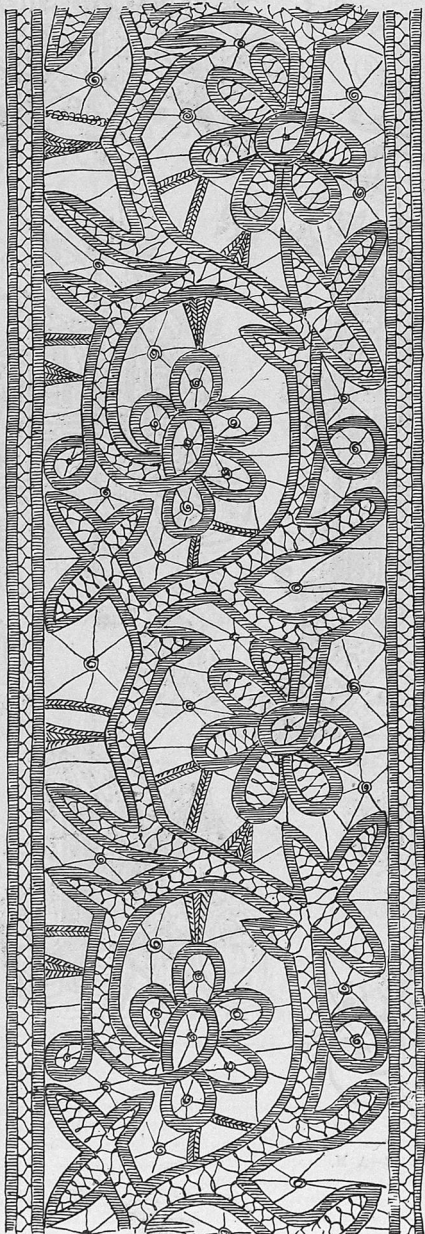
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THE HOME WORKSHOP

MRS. V. L. RAINEY writes: "My home is in the far West, but though remote from fashionable centres, I am not indifferent to tastefulness of appointment in house furnishing. Because, however, removed from a city or town in which needful articles can be obtained, the means of gratification are limited. Yet we are called upon now and then to entertain, and being anxious to fit up a guest-chamber, I write to ask you to assist me by advice through your Home Workshop. A friend in New York surprised

me last Christmas by the present of a handsome brass bedstead. Can you give me some idea in reference to a toilet table or dressing stand of domestic design?"

For the toilet table the dry goods box comes in again as an admirable substitute. Secure one the size of an ordinary bureau or dressing case, or about thirty-five inches tall, forty-two inches broad, and twenty-four inches deep. Remove one side, or the front, and of the plank taken make a couple of shelves, which may rest on strips, to be put in or taken out at pleasure. Line the inside of the box, with the shelves, with glazed cambric of some pale neutral color, applied with flour paste. Cover the top first with a piece of Canton flannel, pasted on. Then cover with cretonne, if for a cottage, of some delicate design, of turquoise blue ground, for example, scattered over with small bright flowers. Surround the box with a box plaited valance opening in front, with a piece smoothly laid over the top. At a distance of about five feet above the table nail a bracket, made of a semi-circular piece of board ten inches broad by five inches deep, confined by screws to an arm or rest, which stain and varnish, or cover with the cretonne, and of two widths of the cretonne make a curtain, which shall reach from the bracket to the floor. The



finish around the top of the dressing table and the edge of the bracket may be worsted fringe of suitable colors, if it can be procured, or if not, box-plaiting made of a strip of the cretonne three inches wide, after hemming, applying with the heading one inch deep. Hang a mirror under the curtain, and loop the curtain back at each side with ribbon. A table made for the purpose, you will understand, is better than the dry goods box, and to this a back can be reared, in which a mirror can be inserted, with small brackets on each side for perfumery bottles and other dainties of the toilet. The frame of the mirror, in either arrangement, should be covered with the cretonne, and a rosette of the same confined with a covered button, or a worsted button set at each corner. Instead of the cretonne, a tasteful covering is of pink or ceil blue silesia, veiled with dotted or sprigged muslin, or striped scrim—the dotted muslin trimmed with fluted ruffling, and the scrim with heavy furniture lace. The idea in the dressing table can be carried out in chairs, wash-stands, lounge and side table, and the effect is very charming, especially

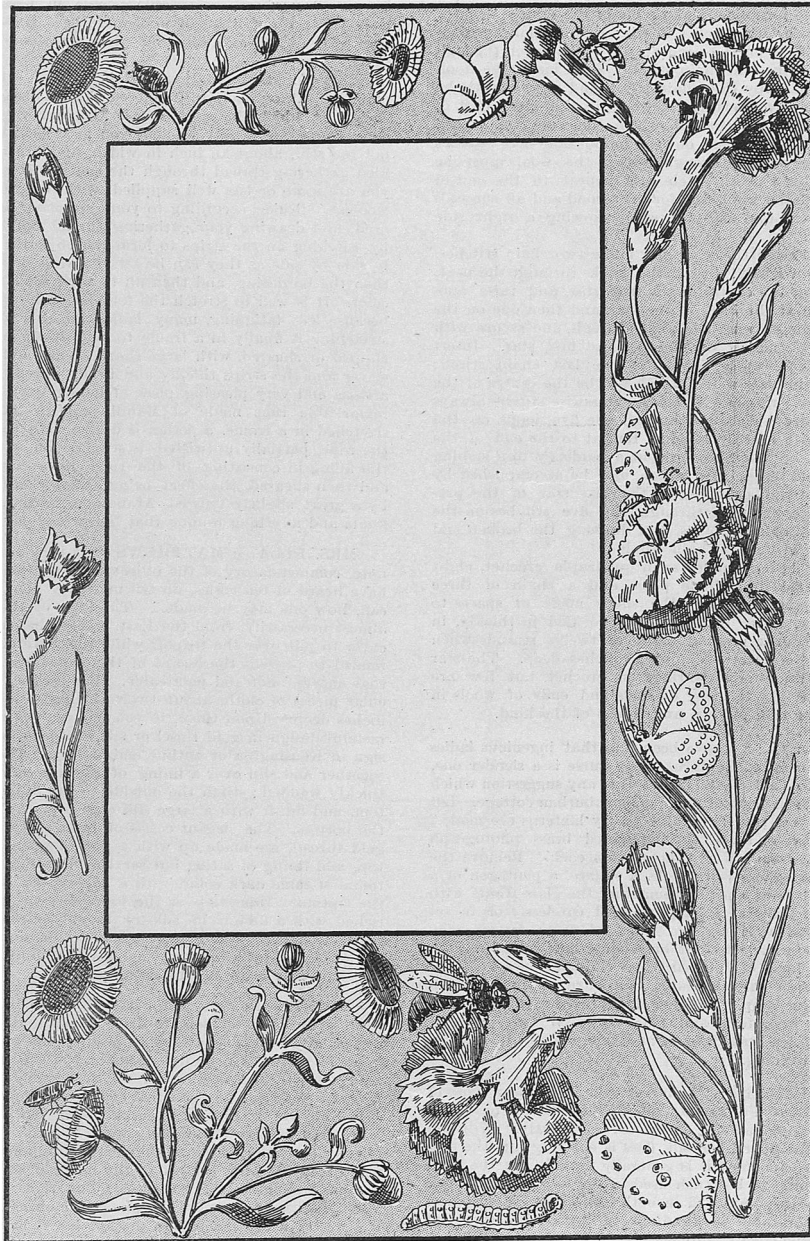
THE DECORATOR AND FURNISHER.

in a picturesque cottage. Beautiful patterns of cretonne may be had at 10 cents per yard.

ELLA C. LOVING asks: "Will you favor me by letting me know if you have seen anything lately that is new in bureau and buffet scarfs, splashers, tidies and the like, in embroidery on linen? and will you advise in reference to materials." New fancies in embroideries on linen are constantly appearing. Momie cloth, of linen, continues to be a favorite material for the purposes proposed, but latterly there seems to be a preference for a plain stout linen fabric, while plain damask in printed designs is

etching designs, using either conventional colors or the colors of nature, heavily tipping the petals and leaves, filling up scrolls and introducing reticulated effects, so as out of the simplest suggestions to produce rich and artistic effects. Barbour's flax threads are also at hand for all the various laces of domestic work, and too much cannot be said in favor of macramé lace for household decorative furnishing.

MISS JEANNETTE S. SCOTT writes: "Will you suggest a sofa blanket in crochet, by which I can utilize odds and ends of some single zephyr wools on hand, other than the "hit and



the choice of many ladies, because of the greater weight of the material. The most beautiful effects seen, we think it safe to say, are those of the linen silk threads or flosses, of Barbour's manufacture. These threads are of the most highly dressed flax, and are of lustre superior to highly dressed silk, with the merits of fadelessness and greater durability than silk. Recent linen embroideries incorporate Kensington stitches upon the outline or

miss" stripes in crochet stitch, so frequently seen in carriage robes in the country. I have a lot of wools left from various pieces of work, and I would save them from moths and make of them something handsome and serviceable. My colors are very elegant—among them moss greens, crushed strawberry, peacock blues, and other dyes peculiar to the French wools, with the more vivid colors seen in the German wools."

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A very beautiful sofa blanket may be in alternate stripes of black and mixed colors, in the star shell stitch. Let the stripes be about nine inches wide—the blanket showing three stripes of the black and two of the colors, with side bordering of the colors in large shells, and from four-and-a-half to six feet in length—the black stripes fringed with black and the colored stripes with colors. In using the colors tie lengths of the wools together, of from eighteen to thirty-six inches—it matters little what colors come into juxtaposition—making a large ball before beginning to use the colors. The estimate of the quantity of wool needed, if of single zephyr, is about two-and-a-half pounds, or about one pound of the colors and one-and-a-half pounds of the black wool. The star shell stitch is done lengthwise the stripe. The following is the formula. Make a chain the desired length.

First Row.—Raise four stitches in the usual Afghan or tricot stitch, giving five loops on the needle; draw the wool through the five loops and make one chain stitch. Then insert the hook in the small hole made by this chain stitch and raise one stitch; raise a second stitch by inserting the hook at the back part of the last of the five stitches through which the wool was drawn, and raise the next two stitches on the foundation—five stitches again being on the needle, through which the wool must be drawn, securing with a chain stitch—and repeat to the end of the row. Break off the wool, and for the second and all succeeding rows begin at the first end—the work showing a right side and a wrong side.

Second Row.—Fasten the wool and make two chain stitches. Raise the first chain stitch; insert the hook through the next, which is the hole in the centre of the first star, and raise another; raise a stitch at the back of the star, and then one on the crosswise stitch, now drawing the wool through, and secure with a chain stitch. This makes, on this row, the first star. Insert the needle through the eyelet formed by the last chain stitch; raise the back of the next stitch, which will be the centre of the star in the first row; raise the following crosswise stitch—always at the back—and draw the wool through the five loops on the needle, securing with a chain stitch. Repeat to the end of the row. Care must be taken to prevent a tendency to a sloping edge at the last end of the row, which may be accomplished by raising the back of the last stitch on the last star of the preceding row—drawing the wool through the five stitches on the needle, making two chain stitches, and drawing the broken end of the wool through the last chain stitch.

The large bordering shells are in quadruple crochet, eight stitches being inserted in a single place, and a chain of three stitches heading each long stitch, the shells made at spaces to give the best effect. The fringe should be tied in thickly, in from four to six strands, making eight or twelve strands when doubled. Let it be from six to eight inches deep. The star shell stitch is known to most workers in crochet, but few are aware of its availability in using up odds' and ends of wools in blankets, covers for sofa pillows, and things of the kind.

ECONOMIE writes: "I have been told that ingenious ladies are making handsome hall lanterns. Our purse is a slender one, and we are only too glad to avail ourselves of any suggestion which may help us to furnish tastefully our small suburban cottage. Let us know then, if you can, how these pretty lanterns are made." Buy three, four, five or six of the hammered brass photograph frames, which cost from ten to twelve cents each. Remove the back, and fit them around a triangle, a square, a pentagon or a hexagon of glass or hard wood, ornamenting the glass fronts with cut glass jewels in brilliant colors, arranged carelessly or in set designs, and secured with stratenas. One of these frames may work on a hinge, formed of stout brass wire, and fasten on the other side with a hook of doubled wire. Suspend on the hook for the purpose, by brass curtain chains, and burn in the lantern a small glass or metal lamp. Another idea for the making of a hall lantern, is to press ferns and place between two plates of glass, with hammered brass frames, and mount and suspend as directed in the foregoing.

FLORA L. DEAN says: "Your remarks in the last issue of THE DECORATOR AND FURNISHER, in reference to the new style of embroidery in rope flax silk, interested me greatly. Will you tell me whether the finer linen silk floss is entering into the new linen embroideries, and how it is generally used." Yes, the linen silk floss is beginning to be much used in the dainty linen work now fashionable. It is employed in both outline and Kensington stitches, and is admirable in shadings of floriated designs on bureau covers, table covers, anti macassers, splashers and fancy towels. A very beautiful piece of work is a bureau scarf made of a fine Maderia huckaback, conventionally worked in peacock green, shading from a medium dark tone on the edge to a very pale tint in the centre of the blossoms, and at the other end nasturtium blossoms done in shades of orange red, with shades of olive in the leaves. Another bureau cover, made of the half of a Maderia towel cut lengthwise, is bordered at the front and sides with a dense garland of dogwood blossoms. For grounding, the huckaback is darned between the blossoms with white rope

silk, and the blossoms done in outline stitch with the white silk, the stamens wrought in French knots, with silk in olive green, after nature's suggestion in the dogwood blossom. A third very dainty piece of work is a white linen bureau cover, embroidered in a design of sprays of sea weed, done in outline and Kensington stitches in the finest fadeless silks. For large pieces of work, however, if economy be an object, we commend the linen silk as much less expensive and more durable than any other flosses or flourishing threads, save of silk.

MRS. D. BROWN says: "A neighbor of mine tells me that ingenious housewives in the East, are making rugs that are almost as handsome in effect as some of the Oriental rugs in the houses of our most fashionable people in Colorado. She says they are made of strips of woolen cloths. Have you ever seen rugs of the kind, and will you give me some idea of making them."

Have for a foundation burlap, or some other equally stout material. Draw on it with colored chalk a design as nearly after designs in which the most simple Oriental rugs appear, as you can. Cut strips of any woollens you may have in hand, that are not too stiff, about an inch in width, and run a stout flax doubled gathering thread through the centre. It is presumable that you are more or less well supplied with bright colors in your woollens. Decide, according to your judgment, how they shall be used, and drawing your gathering thread not too closely, begin by stitching on the strips to form the objective design, as thickly side by side as they can be set, working first in the middle, then the bordering, and then fill in with some dark or neutral color. It is well to stretch the foundation in a frame, although, because less fatiguing, many ladies do the work in the lap, stretching it finally in a frame to pull it smoothly. It is then clipped or sheared, with large sharp shears, and if the design be clever and the strips thickly and firmly sewed, the result is an artistic and very pleasing piece of handy work. There are also remarkable rugs made of Manilla ropes. The foundation is stretched in a frame, a design is drawn with colored chalk, and the rope, partially untwisted, is stitched on with stout thread, the filling in consisting of the rope clipped, set on in bunches, and then sheared, the effect being a mossy surface trailed over by a great slightly twisted Arabesque tracery, accentuated by knots and anything unique that fancy may suggest.

MRS. ELLA G. MATTHEWS says in a *naïve* and pleasant note, commendatory of the object in the Home Workshop: "I have heard of tea cosies, do tell me what they are, and if you can, how one may be made." The idea of the tea cosy comes, almost necessarily, from the East, while the cosy is a padded cover to put over the teapot, while the beverage is steeping, intended to prevent the escape of the aroma and insure "the cup that cheers," hot and palatable. For making use two semi-circular pieces of cloth, about twelve inches wide and eight or ten inches deep. Upon these, if you choose, you can embroidery a tasteful design in gold tinsel or silk soutache (in colors), or a design in Kensington or outline embroidery. Then sew the sides together and slip over a lining of colored cambric or silk, very thickly wadded; stitch the outside to the lining around the bottom, and finish with a large silk cord over the top and around the bottom. The elegant cosies of India embroidery in silk and gold thread, are made up with a puff of satin across the curved top, and lining of satin; but serviceable cosies are made of cretonne of some dark color, with a narrow box or side plaiting of the cretonne, running over the top. Brown linen drilling, enriched with a design in silk or crewel embroidery, lined with colored cambric, would make a serviceable and pleasing cosy. These cosies insure economy, as well as much more delightful tea than that made by the usual process.

MINNIE. Do we "think it well that a lady should be supplied with a box of tools, to drive in nails, tighten or drive in screws, and otherwise attend to needful jobs of mending about a house?" Assuredly we do. Should you ever travel in Switzerland you will find that much of the dainty wood carving, of which we see specimens in this country, is done by the women, as winter work. Beside, experiments in our own country show with what success women may work in wood. Many women are possessed of remarkable mechanical genius, and we would recommend that not only the use of the hammer and the screw-driver become familiar in the household, but that the mistress shall learn the use of the saw, the plane, the chisel, and other tools, if need be, if her inclination prompt her to mechanical exercises. A carpenter's bench in the cellar or the attic may become as interesting and as recreative to the girls as to the boys of the household, and many families are supplying themselves with a bench and tools for recreation as well as service.

